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The Commission of Fine Arts
17 June 1954

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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

HELD IN WASHINGTON, D. C. ON 17 JUNE 1954

The ninth meeting of the Commission of Fine Arts, during the fiscal year 1954, was held in the Commission's offices in the Interior Department Building on Thursday, 17 June 1954. In the absence of the Chairman, Mr. Edward F. Neild presided. The following members were present:

Edward F. Neild, Sr., Acting Chairman
Elbert Peets
Joseph Hudnut
George Biddle
also H. P. Caemmerer, Secretary and Administrative Officer
L. R. Wilson, Secretary designate

The meeting was called to order at 9:30 a.m.

Proceedings:

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The minutes of the meeting of the Commission of Fine Arts held on 6 May 1954 were approved.
2. OLD GEORGETOWN CASE NO. 860 - TO RAZE BUILDING AT 2732 DUMBARTON AVENUE, NORTHWEST: The Secretary introduced Mr. Walter Macomber, Chairman of the Committee of Architectural Consultants, who was present to bring to the notice of the Commission an incident that had arisen during the course of the Committee's work. Mr. Macomber then read the following letter dated 8 June 1954, addressed to Chairman Finley:

"On May 17, 1954, this Committee received an application from Mr. R. A. Eldridge, owner, and signed by Mr. Eldred Mowery, agent, for razing the building at 2732 Dumbarton Avenue, Northwest, Lot 827, Square 1236. This request was denied because the major portion of this building referred to in this request is of the late 18th century period, although several additions and alterations were added at later dates. Mr. Eldridge's interest in this property lies in the development of a group of small dwellings.

"On Tuesday, June 8, Mr. and Mrs. Eldridge; Mr. Mark P. Friedlander, their lawyer; Mr. Eldred Mowery, architect;

Mr. Austin P. De Wilde, real estate agent; and Mr. George Parker, representative of the colored group that own or owned the property, appeared before the Committee on Old Georgetown to present their reasons for desiring the razing of this fine building.

Although it was quite apparent that the principal reason for this proposed destruction was for Mr. Eldridge's own financial gain, they presented many other reasons, such as dilapidated condition of building, excessive height of ceilings, the presence of solid property wall down the center of the building, and others which, in our estimation, had little to do in justifying the case.

"We, as a committee, feel very strongly that this is one of the finer buildings whose preservation was the intent of Public Law 808-81st Congress, and we informed Mr. Eldridge and his group that for this reason we could not approve his request informing them that if they wished to continue the matter further, the case could be appealed to the District Commissioners.

"In view of the fact that this case may be appealed to the Commissioners, we wish to acquaint you with its details as of this time.

(signed) Walter M. Macomber"

The Commission then briefly discussed some of the circumstances and details that prompted the Committee to reach their conclusions to oppose the razing, and touched on the fact that wide publicity had been given to the matter in the newspapers. Thereupon the Acting Chairman stated he thought it would be well to endorse the recommendations of the Committee. Mr. Peets so moved and Mr. Biddle seconded the motion. There was no objection, and Mr. Neild declared the motion approved. Mr. Macomber then thanked the Commission for its support and left the meeting.

3. POSTAGE STAMP COMPETITION - CONFERENCE WITH DR. FISKE KIMBALL:

Dr. Kimball then conferred with the members in order to obtain their opinions concerning the Postage Stamp Competition which was being planned.

Dr. Kimball suggested that a jury of distinguished artists be selected and that they should be paid a compensation as well as expenses. He then asked the members who, in their opinions, should compose the jury and who should nominate the invited competitors. A discussion followed during which the members, with the exception of Mr. Peets, concluded that there should be a seven-member jury including a chairman, who would vote only in case of a tie. Mr. Peets questioned the advisability of the Commission's taking part in the competition because the Post Office Department is not now submitting designs to the Commission for its approval and also because he believed competitions are not good standards for obtaining designs for stamps.

Dr. Kimball stated that he thought the jury should be selected with the advice of this Commission. He expressed the desire to have a member of the Commission of Fine Arts on the jury. He also especially desired to have an art director of national reputation.

Mr. Biddle made the statement that one juror should be picked from the Post Office Department and one from the Bureau of Engraving and Printing. Of the remaining five, two should be artists and one an industrial designer.

The members agreed that Dr. Kimball should have the right to choose the two artist members with the advice and consent of the Commission of Fine Arts. Mr. Biddle was nominated by Mr. Hudnut to represent the Commission in advising Dr. Kimball, and Mr. Peets seconded the motion.

Dr. Kimball then asked for opinions as to what procedure should be followed in selecting the twenty competitors. It was agreed that the selection could well be made by the various museum directors throughout the country as the best means to secure a country-wide representation.

Dr. Kimball expressed concern because of the lack of clerical assistance and money. He stated that unless he received the cooperation of the Post Office Department in those matters, he would be tempted to withdraw from the competition. Mr. Neild then read an excerpt from a letter to Mr. Finley from Mr. Albert J. Robertson, Assistant Postmaster General, who is in charge of finance, as follows:

"As you perhaps know, the Post Office Department does not have a provision specifically set aside for this work, but it is believed that the funds to conduct the competition can be secured from appropriations here at the Department and at the Bureau of Engraving and Printing."

Dr. Kimball said that he would meet with Mr. Fellers or Mr. Robertson at 11:00 a.m. in order to discuss further the financing of the competition, and would report to the Commission after lunch whether or not he had received any assurance of financial help.

Mr. Peets asked to go on record as being opposed to inviting competitors to enter the contest - being in favor of allowing voluntary competitors only, or inviting a group of prominent artists to participate if they wished, but without pay. After a discussion of this plan, a motion to this effect was deferred, and the original plan was retained.

Dr. Kimball stressed the fact that all information should be kept from the press until the entire plan for the competition was formulated. He then left the meeting.

4. ARCHITECTURAL SUBMISSIONS:

(a) SHIPSTEAD - LUCE SUBMISSIONS: The following applications were submitted to the Commission of Fine Arts for action:

S. L. 1655 - Temporary painted sign for parking lot at 1337 E St., NW
Submitted 6 May 1954. Approved 17 June 1954.

- S. L. 1656 - Addition to residence at 2525 Belmont Rd., NW.
Submitted 19 May 1954. Approved 17 June 1954.
- S. L. 1659 - New office building for U. S. News and World Report
at 2320 N St., NW.
Submitted 24 May 1954. Approved 17 June 1954.
- S. L. 1660 - Remodel entrance to Keith's Theater at 619-15th St.,
NW.
Submitted 28 May 1954. Approved 17 June 1954.
- S. L. 1665 - Neon sign for 1744 F St., NW.
Submitted 8 June 1954. Approved 23 June 1954.
- S. L. 1666 - Four signs for 739-41 North Capitol Street.
Submitted 9 June 1954. Approved 17 June 1954.
- S. L. 1667 - Signs for "Drug Fair" at 401-13th St., NW.
Submitted 10 June 1954. Approved 17 June 1954.
- S. L. 1668 - Repair and repaint existing sign on Hotel Continental
at 420 North Capitol Street.
Submitted 10 June 1954. Disapprove new sign, no
objection to repainting and repairing old sign,
17 June 1954.
- S. L. 1671 - Two bronze plaques at 1 Indiana Avenue, NW.
Submitted 16 June 1954. Approved 17 June 1954.
- S. L. 1672 - Extension to garage of Shoreham Hotel at
2500 Calvert St., NW.
Submitted 17 June 1954. Approved 17 June 1954.
- S. L. 1673 - New residence and garage at 6701-16th St., NW.
Submitted 17 June 1954. Approved 17 June 1954.
- S. L. 1674 - Alterations and repairs to residence at 2639 Eye St.,
N. W.
Submitted 17 June 1954. Approved 17 June 1954.

(b) INTERNATIONAL UNION OF ELECTRICAL RADIO AND MACHINE WORKERS
CIO - 1124-26 SIXTEENTH STREET, NORTHWEST: Under date of 4 June 1954, a
 letter from Mr. A. R. Clas, Architect, was received, asking the Commis-
 sion's comment on a set of preliminary drawings for a proposed headquar-
 ters building for the International Union of Electrical Radio and Machine
 Workers CIO. The Commission inspected the drawings and noted that the
 location did not fall within the jurisdiction of the Shipstead-Luce Act.
 Mr. Clas' courtesy in submitting the design was appreciated. No objection
 to the design was registered, and Mr. Clas was so advised by letter.

(c) INTERNATIONAL BROTHERHOOD OF OPERATING ENGINEERS, 17TH AND
DESALES STREET, NORTHWEST: Mr. William Holabird, Architect, and

Mr. Helmuth Bartsch, head of the design branch, both of the firm of Holabird, Root and Burgee, presented preliminary plans for a proposed office building for the International Brotherhood of Operating Engineers to be located at the southeast corner of 17th and DeSales Streets, Northwest. The Commission inspected the design and expressed their approval, noting that the location did not come within the jurisdiction of the Shipstead-Luce Act. Mr. Holabird's courtesy in submitting the design was appreciated.

5. H. R. 9111, A BILL "TO ESTABLISH A PROGRAM OF GRANTS TO STATES FOR THE DEVELOPMENT OF FINE ARTS PROGRAMS AND PROJECTS, TO PROVIDE FOR THE ESTABLISHMENT OF AN AMERICAN NATIONAL WAR MEMORIAL ARTS COMMISSION, AND FOR OTHER PURPOSES:" Mr. Caemmerer reported that he and Mr. Wilson attended hearings on H. R. 9111, on June 8 and 9, 1954. Mr. Wilson wrote a memorandum on the hearings which was read to the Commission (Exhibit A).

6. H. R. 9500, A BILL "TO PROVIDE FOR THE PREPARATION OF PLANS AND SPECIFICATIONS FOR A MUSEUM BUILDING FOR THE SMITHSONIAN INSTITUTION:" Since the members did not have time prior to the meeting to study the bill they decided they would take copies of the bill with them and send their comments to the Commission to be embodied in a letter to Congressman Dondero.

See letter to Congressman Dondero from Chairman Finley, dated 23 June 1954 (Exhibit B). See also (Exhibit B-1).

7. BRONZE HEAD OF ABRAHAM LINCOLN, BY GUTZON BORGLUM: Mr. Leonard L. Hunter, Assistant Supervising Architect, and Mr. C. David Persina, Chief, Design Section, Public Buildings Service, General Services Administration, appeared before the Commission to discuss the placing of a bronze head of

Abraham Lincoln by Gutzon Borglum in the United States Court House in Washington, D. C. Mr. Hunter opened the discussion by reading a letter from Mr. Eugene Meyer, Chairman of the Board of the Washington Post and donor of the head, to Mr. Harold M. Stephens, Chief Judge, Court of Appeals for the District of Columbia Circuit; and Mr. Bolitha J. Laws, Chief Judge, U. S. District Court for the District of Columbia, as follows:

"Dear Judge Stephens, Dear Judge Laws:

Referring to our recent conversation, I hereby beg to tender to the United States Government for installation in the United States Court House in Washington, D. C., a bronze head of Abraham Lincoln executed by Gutzon Borglum. This bronze head is a casting of a marble head of Abraham Lincoln in the rotunda of the Capitol, having been placed there as my gift in 1908.

"From our discussion I know that acceptance of this head must be contingent upon the approval of the General Services Administration. I would therefore appreciate it if you would notify the officials of that agency of my intended donation so that they may take appropriate action."

Mr. Persina described the head and showed plans of the area surrounding the Court House and also showed the tentative chosen position for the head. This position would place the head on the west pavillion of the Court House directly behind one of the twin fountains, mounted on a pedestal, the top of which would be eight feet from the ground.

Mr. Hudnut stated that he thought the head should be set back closer to the building in order to keep it from competing with the fountain. Mr. Neild suggested that the paving be recessed, but this plan was rejected since the head would then interfere with the cornerstone. Mr. Peets was of the opinion that the head should be set away from the building in order to avoid a restless effect with the walls and window frames.

Mr. Neild suggested that a card-board model of the pedestal and head be made in silhouette so that the members of the Commission could determine

in advance what the perspective would be. Mr. Peets and Mr. Hudnut added that the vertical bubble of the fountain should be suppressed by making the fountain a pool; thereby reducing the competition which would exist between the active fountain and the passive sculpture, since the principle esthetic problem was one of subordination; that is, that the sculpture must command the fountain.

After further discussion, the members agreed that a silhouette model of the base should be built and a freehand sketch of the head made, in order to give the matter further study. They also decided that the site would be visited by the members of the Commission on their way to the National Gallery for lunch.

8. AMERICAN MILITARY CEMETERIES: Colonel Charles B. Shaw of the American Battle Monuments Commission, and Mr. John Harbeson, of the firm of Harbeson Hough Livingston & Larson, Consulting Architects to the American Battle Monuments Commission, presented a new scheme, at the afternoon session, for the United States Military Cemetery at Hamm, Luxembourg. The Secretary introduced Colonel Shaw and Mr. Harbeson, and the Acting Chairman, Mr. Neild, opened the subject for discussion.

Mr. Harbison then displayed sketch plans and elevations of the design prepared by the architect, Mr. Francis Keally, for study by the members of the Commission. He explained the design, underlining factors that had had a determining influence on the architect's solution to the problem. The design of the grave area had already been laid out within a surrounding beech forest, and the graves are in place. The planting had already been made and was in vigorous growth within the existing natural framework. The designer's choice was thus considerably fixed by the existing conditions.

Mr. Harbeson dwelt at length on these details because he believed that an understanding of the existing limitations was important in considering the design.

Basically the scheme centered around a circular pool and gardens framed in beech hedges. A thin stone pylon marked the entrance on the axis leading to the grave area. Two small buildings, a chapel and a map building were located on opposite sides of the pool on a secondary axis perpendicular to the main axis. A small building, containing information offices and service rooms, was located near the main road and with no formal relation to the pool circle.

The Commission studied the plans and elevations with interest and in detail. The formal architectural relationships were discussed with Mr. Harbeson. Alternate locations of the small buildings and the pylon were considered. Matters of scale and size for both landscaping and structure were analyzed. The design, material and decoration of the structures were investigated. The place and character of mural and decorative painting and sculpture in the composition was discussed.

Mr. Harbeson stressed that Mr. Keally was considerably pressed for time in the preparation of the design, especially since it was desirable to bring the drawings in an early stage to the Commission of Fine Arts so as to benefit from the ideas and desires of the Members of the Commission. The Members of the Commission expressed their appreciation to Mr. Harbeson and Colonel Shaw for presenting the design. Mr. Harbeson noted the suggestions made by the Members during the discussion and said he would convey them to Mr. Keally. He then asked whether the Commissioners wanted another study to be made, incorporating their ideas. Mr. Hudnut spoke for the

Mr. Harrison's work at length on these subjects became the basis of the

understanding of the existing conditions was important in determining the

design.

Basically the scheme centered around a circular pool and various
framed in peach hedges. A thin stone path marked the entrance to the
axis leading to the grave area. Two small buildings, a chapel and a
building were located on opposite sides of the pool on a secondary axis
perpendicular to the main axis. A small building, containing the
offices and service rooms, was located near the main road and was in
formal relation to the pool circle.

The Commission studied the plans and elevations with interest and in
detail. The formal architectural relationships were discussed in detail.
Harrison. Alternate locations of the small buildings and the pool were
considered. Matters of scale and size for both buildings and landscape
were analyzed. The design, material and construction of the buildings were
investigated. The place and character of trees and shrubs were
and sculpture in the composition was discussed.

Mr. Harrison stressed that the design was based on the principles of
the in the preparation of the plan, which was given to the architect
to obtain the drawings in an early stage to the completion of the plan.
to benefit from the ideas and assist in the planning of the design.
The members of the Commission expressed their appreciation to Mr. Harrison
and advised him for presenting the design. Mr. Harrison stated that he
would be glad to have the members of the Commission and staff be invited to
then Mr. Harrison. He then asked whether the Commission would be willing
to be made, incorporated in the plan. Mr. Harrison stated that he

members when he stated that a special submission was unnecessary, but that he hoped the ideas brought forth might prove helpful to the designer and be of guidance in developing the plans.

Mr. Harbeson then stated Mr. Keally was planning to visit the site during the summer for study of the design. The results of the present discussion and the trip would then be incorporated in the more developed plans and submitted at the earliest opportunity. Mr. Harbeson hoped he would be able to do so at the September meeting of the Commission. The Secretary stated he would check with Colonel Shaw before the September meeting.

Mr. Harbeson and Colonel Shaw left the meeting at 3:20 p.m.

9. FREER GALLERY OF ART: In accordance with the usual custom, the Commission visited the Freer Gallery of Art, where the Director, Mr. Wenley, submitted a number of works of art proposed for purchase. The Commission was pleased to inspect the objects and approved them for purchase. (Exhibit C).

10. RETIREMENT OF MR. H. P. CAEMMERER AS SECRETARY OF THE COMMISSION OF FINE ARTS AFTER 30 YEARS SERVICE: As the meeting drew to a close, the Acting Chairman brought before the members of the Commission the imminent retirement of Mr. Caemmerer on June 24, 1954. He noted that this was the last meeting of the Commission before that date. He suggested that the Commission should make a record of the gratitude of the members and asked the approval of the members in requesting the Chairman, Mr. Finley to prepare a letter of appreciation to Mr. Caemmerer expressing these sentiments. The members approved. Mr. Finley drafted such a letter and it is attached as Exhibit D to these minutes.

11. FIFTIETH ANNIVERSARY OF THE COMMISSION OF FINE ARTS: The retiring Secretary then raised the matter of the Fiftieth Anniversary of the

Commission which will occur in 1960. He stated that some work had already been done in preparing a publication to mark this event and he hoped that he might continue to work on this document during his retirement. The members of the Commission expressed their general approval. The Acting Chairman suggested that this was a matter to be decided after consultations with Chairman Finley on his return. No further action was taken at the time.

12. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Secretary then introduced the matter of choosing a date for the next meeting. Mr. Finley had previously expressed his hope to the Secretary that there need be no meeting during July and August. No one objected to omitting the July and August meetings and it was agreed then to fix the date of the September meeting for the twenty-third. The summer plans of Dr. Fiske Kimball were an integral factor in the choice of that date inasmuch as it was expected that Dr. Kimball will have completed further plans regarding the Postage Stamp Competition by that time and will desire to discuss them with the Commission.

The Commission adjourned at 3:45 p.m.

University of Chicago Press, 1963. Pp. 288. \$10.00. This book is a study of the history of the American Negro in the United States. It is a history of the Negro in the United States, from the time of the first Negro in America to the present. The book is written by a Negro, and it is a history of the Negro in the United States, from the time of the first Negro in America to the present. The book is written by a Negro, and it is a history of the Negro in the United States, from the time of the first Negro in America to the present.

1. THE NEGRO IN AMERICA. The Negro in America is a history of the Negro in the United States, from the time of the first Negro in America to the present. The book is written by a Negro, and it is a history of the Negro in the United States, from the time of the first Negro in America to the present. The book is written by a Negro, and it is a history of the Negro in the United States, from the time of the first Negro in America to the present.

For ordering the book, see page 10.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

June 14, 1954

MEMORANDUM FOR: The Commission of Fine Arts

SUBJECT: Brief Report of Hearings before House Committee on Education and Labor on H. R. 9111, a bill "to establish a program of grants to States for the development of fine arts programs and projects, to provide for the establishment of an American National War Memorial Arts Commission, and for other purposes.

1. Title III, Section 301 of H. R. 9111 proposed increasing the membership of the Commission of Fine Arts to 21 and widened the scope of its responsibility. The Chairman submitted a letter to the Committee protesting this change.

2. Hearings on H. R. 9111 were held as scheduled by the Subcommittee on Art Foundations and Commissions on 8 and 9 June 1954 in Room 429 House Office. H. P. Caenmerer, Secretary, and L. R. Wilson attended three sessions of the scheduled four, as observers for the Commission of Fine Arts.

3. Those invited to testify included: Mr. Irving Bryan, Mr. Milo Christiansen, Mr. John R. Searles, Jr., Representative Jacob K. Javits, Mr. Lloyd Goodrich, Dr. Howard Hanson, Mr. Patrick Hayes, Mr. Roger M. McDonough, Professor William A. Parker, Professor Christopher Tunnard, Mr. Henry Kaiser, Mr. Lawrence Tibbett, (voluntary witness, Stuyvesant van Weems), Mrs. Serge Kousevitsky, Mrs. Helen M. Thompson, Hon. Floyd G. Blair, Mr. A. J. Fletcher, Rev. Gilbert Hartke.

4. The testimony of those heard by the Subcommittee was overwhelmingly favorable to the basic idea expressed in Title I and Title II of the Bill. Title III received very little consideration or notice. Points that stood out in the general line of the testimony are summarized as follows:

(a) The framework of the administrative structure proposed by the Bill was barely touched upon.

(b) The costs involved were discussed in an unrealistic manner and ranged from 5 million to 21 million.

(c) No witness was critical, and only Mr. Lloyd Goodrich commented on the part dealing with the reorganization of the Commission of Fine Arts.

(d) A representative of the District of Columbia Redevelopment Land Agency was present to sell the "Zeckendorf" plan of development for the southwest area.

(e) The musical world was especially well represented.

(f) Congressman Javits stressed the importance of such a Bill for use in formulating counter charges to communistic charges of American barbarism.

5. A typescript of the testimony was furnished the Commission by the Subcommittee. It does not include the written statements submitted by the witnesses. Both the written and oral testimony, however, are being printed and will be issued as soon after 1 July as practicable. The members of the Commission will be furnished copies for information and study as soon as received.

6. It is noted that the Bureau of the Budget has reported unfavorably on previous Bills of Mr. Howells, namely, H. R. 5397, and H. R. 7185, and has indicated to the Commission that this attitude has not changed (See Exhibit III). It is generally considered that H. R. 9111 will not be reported to the floor for action. See also copy of letter from Mr. Finley to the House Committee on Education and Labor, dated 26 May 1954 (Exhibit I). See letter from Mr. Biddle to Mr. John O. Graham, Chief Clerk, House Committee on Education and Labor, dated 3 June 1954 (Exhibit II).

7. The need for and great interest in legislation regarding the fine arts was obvious; Senator Lehman of New York has introduced the same Bill in the Senate as S. 3340. It is believed that it is only a matter of time until some such legislation will be adopted. The Commission of Fine Arts should probably crystallize its views and clarify its position in regard to future legislation affecting possible changes in its composition.

(b) The national work was conducted in a well organized manner.

(1) Congressional staffs discussed the importance of such a bill for the in formulating counter charges to communist charges of communist infiltration.

2. A transcript of the testimony was furnished to the staff of the subcommittee. It does not include the written statement submitted by the witnesses. Both the written and oral testimony, however, are being retained and will be passed as soon after July as practicable. The records of the Commission will be furnished copies for information and study as soon as received.

3. It is noted that the Bureau of the House has received information on previous bills of Mr. Howells, namely, H. R. 3341, H. R. 3342, and H. R. 3343, has indicated to the Commission that this attitude has been changed (see Exhibit III). It is generally considered that H. R. 3341 will not be reported to the floor for action. See also copy of letter from the House Committee on Education and Labor, dated 10/10/40 (Exhibit IV). See letter from Mr. Biddle to Mr. John C. Graham, dated 10/10/40, H. R. 3341, dated 10/10/40 (Exhibit V).

4. The need for and great interest in legislative testimony has been noted. Senator Graham of New York has introduced the bill (H. R. 3341) in the Senate as S. 3340. It is believed that it is only a matter of time until some such legislation will be enacted. The Commission will be kept advised and probably crystallize its views and clarify its position in regard to future legislation affecting possible changes in its composition.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

May 26, 1954

Dear Mr. Graham:

In accordance with your request, I am sending you the views of the members of the Commission of Fine Arts with reference to H. R. 9111, a bill to establish a program of grants to States for the development of fine arts programs and projects, to provide for the establishment of an American National War Memorial Arts Commission, and for other purposes.

This bill contains a number of proposals which were also in H. R. 5397, regarding which the Commission sent you its views in a letter dated November 17, 1953. I shall not, therefore, repeat the views expressed in that letter except to say that the Commission is glad to endorse again the proposal for the erection of a National War Memorial Theatre and Music Center in Washington. We feel that such a building is greatly needed. We also feel the Government should proceed with the erection of a building for the National Collection of Fine Arts, and to provide funds so that this museum may purchase annually the best works of contemporary artists, especially American artists, and to make them available by travelling exhibitions to all parts of this country and also abroad.

The Commission strongly endorses the expansion of the Federal Government's programs for the support of the arts and hopes that adequate appropriations may be made for this purpose, to be administered through the Department of Health, Education and Welfare, the Department of State, the United States Information Agency, the Government's museums, and other agencies concerned with such programs.

The Commission hopes that TITLE III, Sec. 301, providing for the reorganization of the Commission of Fine Arts, will be eliminated. In this Section it is provided that the Commission should be composed of twenty-one members, eleven to be nominated by the Board of Commissioners of the District of Columbia and appointed by the President, and ten members to be selected and appointed by the President after giving due consideration to recommendations submitted by various organizations concerned with education and the arts.

Mr. John O. Graham
May 26, 1954

pg 2

The Commission of Fine Arts was established for the purpose of giving expert advice to the President, the Congress and departments and agencies of the Federal Government in matters pertaining to the fine arts. To increase the membership of the Commission from seven to twenty-one would make the work of the Commission more difficult in arriving at conclusions on which such advice is based. The legislation establishing the Commission of Fine Arts in 1910 was drafted by Senator Elihu Root and Congressman Samuel W. McCall, who gave careful consideration to the composition of the Commission and the manner in which the members should be appointed. Anyone is now at liberty to suggest to the President names of persons suitable for membership on the Commission. The law requires only that they should be "well qualified judges of the fine arts"; and they can be drawn from any of the professions that are concerned with matters coming before the Commission.

During the last forty-four years, about sixty architects, landscape architects, sculptors, painters and lay members interested in the fine arts have served on the Commission. They have considered it an honor to serve the Government in this way and have been glad to do so without compensation. I enclose the last report of the Commission, covering the years 1910 to 1950. It contains (page 45) the names of those who have served on the Commission. The report also contains a brief record of the achievements of the Commission. In view of this record, it is hoped that the character and composition of the Commission and its function as an advisory body, will not be changed.

The views of the Commission on this and other matters referred to in H. R. 9111 are covered in the Report on Art and Government which the Commission sent to the President in 1953, and of which a copy is herewith enclosed.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. John O. Graham
Chief Clerk
Committee on Education and Labor
House of Representatives
Washington 25, D. C.

def/b

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

Croton-on-Hudson, N. Y.

June 3, 1954

Mr. John O. Graham, Chief Clerk,
Committee on Education and Labor,
House of Representatives, Washington, D. C.

Dear Mr. Graham:

I understand from Mr. David E. Finley, Chairman of the Commission of Fine Arts, that hearings on Bill H. R. 9111 will be held in Washington on June 8 and that he has written you a letter expressing the views of the Commission on the Bill. He has suggested that I should write you any additional criticisms of the Bill, not incorporated in his letter.

I shall not attempt a general analysis of the Bill, some of the objectives of which are admirable. I shall briefly indicate such provisions in the organizational set-up and in the enormous, highly centralized and quasi-political power granted the proposed Commission or implicit in the wording, which might make it a very grave threat to the free and healthy development of American art.

H. R. 9111 provides for a highly centralized Federal agency which will undertake elaborate programs, employ artists, initiate and support specific fine arts activities, award scholarships, and make all necessary contracts and other arrangements. These programs will be administered and these policies made by a Director appointed by the President "by and with the advice and consent of the Senate" and an Executive Committee, all the appointments of which would be in final analysis politically controlled. Under such circumstances our Government would obtain an adequate academic performance, but rarely outstanding works by our most distinguished creative painters, sculptors and architects.

THE COMMISSION OF THE EUROPEAN
UNITED STATES OF AMERICA
WASHINGTON, D. C.

Washington, D. C.

June 1, 1962

Mr. John W. Graham, Chief Clerk,
Committee on Education and Labor,
House of Representatives, Washington, D. C.

Dear Mr. Graham:

I responded from Mr. David E. Thayer, Chairman of the Commission on
Fine Arts, that message to Bill H. R. 9111 will be sent to you in the
June 8 and that he has written you a letter explaining the status of the
Commission on the Bill. He has suggested that I should write you and
additional criticisms of the Bill, not being stated in the letter.

I shall not attempt a general analysis of the Bill, but of the
objectives of which are ambitious. I shall briefly indicate some
stake in the organizational set-up and in the structure, highly organized
and much-political power granted the President's Commission on Fine Arts
the working, which might seem to be very great, but to the fact and
healthy development of American art.

Mr. H. R. 9111 provides for a highly centralized system which
will give the President, through the Commission, the power to
appoint the Fine Arts Council, award scholarships, and make all decisions
concerning and other matters. There will be no consultation with
these bodies except by a President appointed by the President of the
the House and Senate. The House and the Senate will be consulted, all the
appointments of which will be in their hands. This is a very
Under such circumstances the President would have an absolute right

performance. On these conditions we are not interested.

Respectfully,
Sincerely,
John W. Graham

Given our decentralized, diversified, federated, democratic tradition, it would not be wise for us to follow the example set down by the highly centralized, governmentally controlled and therefore bureaucratic ministries of Fine Arts, which since the 17th century have created the pattern of government art patronage in most European countries. One of the unique features of American culture is the diversification and cross-fertilization of the private groups and organizations which have sprung up from coast to coast during the past century. One has in mind the city orchestras and museums, the local city art commissions, the American Federation of Art with its 500 affiliates, the artist organizations, the endowments and the art clubs, all of which are active in the promotion of the Fine Arts. This geographic decentralization and local autonomy encourage a diversity of style, private initiative and individual expression which make for a vigorous creative art. A centralized bureaucratic control in our huge and highly urbanized civilization---granted the best motives in the world---would be nothing less than stifling.

Some of the objectives of the Bill are wholly admirable, as for instance the purpose "to encourage the development of a strong and vital American art of painting and sculpture through maximum use of American artists in the decoration of public buildings," under the joint jurisdiction of the Director of the National Collection of Fine Arts and the Federal Agency which will have jurisdiction over such building. Also the system of open, anonymous, juried competitions suggested for such work. It must be emphasized, however, that under similar art programs of the Arts Council and British Council in England, the funds allocated by Parliament are administered by civilians wholly free from any political control.

Given the decentralized, diversified, individual, non-organizational,

it would not be wise for us to follow the example set down by the

centralized, vertically, horizontally, and functionally organized, hierarchical

of this kind, which the 19th century have created for purposes of

government and corporate or other business control. And in the future

features of modern culture is the diversification and decentralization of

of the private groups and organizations which have sprung up since about 1800

years during the past century. One has in mind the city, the nation, and

regions, the local city and community, the national, regional, and the world

the 19th century, the social organizations, the education, and the art

others, all of which are active in the promotion of the future. The

geographic decentralization and local autonomy, and the

city, private initiative and individual enterprise, which have been

one creative and a centralized economic control in the past and which

organized activities—granted the best results in the world—would be

nothing less than a failure.

Some of the objectives of the Bill are really obvious, as for in-

crease the power to increase the development of a nation in the

future and to maintain and improve the standard of living

which is the objective of public policy, to say the least, to

tion of the Bill, one of the National Commission of Planning and the

country which will have had a long and varied history. And the

open, unorganized, uncoordinated, and uncoordinated, and

expressed, however, that that which the program of the Bill

and which have in the past, the future, and the

which have in the past and the future, and the

I wish, however, again to point out the very great power and scope of authority centralized in a Federal Art Commission, which is largely political in complexion and wholly politically controlled. It seems unnecessary to allude to the extent of the control exercised by some of our Senators over the present cultural programs of our State Department in foreign countries.

Sincerely yours,

George Biddle.

I wish, however, again to point out the very great and serious
authorities concerned in the political situation, which is now being
all in connection with the political situation. It seems to me that
to state in the report of the general assembly of some of the countries
over the present situation of our state, which is in a very
serious situation.

Very truly,
Yours,

George F. Miller.

C O P Y

EXECUTIVE OFFICE OF THE PRESIDENT
BUREAU OF THE BUDGET
Washington 25, D. C.

January 27, 1954

My dear Mr. Finley:

This is in reply to Mr. Caemmerer's letter of November 23, 1953, transmitting copies of a report which the Commission proposes to present to the Chairman of the House Committee on Education and Labor on H. R. 5397, "To provide for the establishment of a National War Memorial Arts Commission, and for other purposes."

A copy of the Bureau of the Budget report to the House Committee on Education and Labor on H. R. 5397 is enclosed for your information. While there is no objection to the submission of such report as you deem appropriate, you are advised that the Bureau of the Budget is recommending against enactment of the proposed legislation for the reasons stated in the enclosure.

Sincerely yours,
Sgd. Roger W. Jones
Assistant Director for
Legislative Reference

Honorable David E. Finley
Chairman, The Commission
of Fine Arts
Washington 25, D. C.

Attention: Mr. H. P. Caemmerer
7000 South Interior Building

Enclosure:
Copy Budget's letter to
Committee Chairman

EXECUTIVE OFFICE OF THE SENATE
WASHINGTON 25, D. C.

January 17, 1954

My dear Mr. Tamm:

This is in reply to Mr. Commissioner's letter of November 23, 1953, transmitting copies of a report which the Commission prepared for presentation to the Chairman of the House Committee on Education and Labor on H. R. 3747, "To provide for the establishment of a National Art Memorial Arts Commission, and for other purposes."

A copy of the Bureau of the Budget report to the House Committee on Education and Labor on H. R. 3747 is enclosed for your information. While there is no objection to the submission of such report as you deem appropriate, you are advised that the Bureau of the Budget is recommending against enactment of the proposed legislation for the reasons stated in the enclosure.

Sincerely yours,
W. A. Rorer, Jr.,
Assistant Director for
Legislative Reference

Honorable David E. Bailey,
Chairman, The Commission
on Fine Arts
Washington 25, D. C.

Attention: Mr. E. F. Commissioner
7000 Court Information Building

Enclosure:
Copy Budget's letter to
Committee Chairman

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

June 23, 1954

Dear Mr. Dondero:

The Commission of Fine Arts, at their meeting on June 17, gave careful consideration to the Bill, HR 9500 -- To provide for the preparation of plans and specifications for a museum building for the Smithsonian Institution.

The Commission understand that the building is intended for a museum of History and Technology and will house the collections now in the existing Arts and Industries building which is inadequate for the purpose. The Commission also understand that the proposed building will be placed in the Mall between 12th and 14th Streets, facing Constitution Avenue.

The Commission were glad to approve HR 9500 and hope that plans may go forward without delay for the erection of a museum building for the Smithsonian Institution on the site indicated.

For The Commission of Fine Arts:

Sincerely yours,
Sgd. David E. Finley
Chairman

The Honorable George A. Dondero
Chairman, Committee on Public Works
House of Representatives
Washington, D. C.

DEF:EF

cc: Bureau of the Budget

THE UNIVERSITY OF CHICAGO
 540 EAST 58TH STREET
 CHICAGO, ILL. 60637

Dear Sir:

Enclosed:

The collection of 1000 sets of 1000 cards each, on 5x8 inch cards, containing the names of the 1000 most common words in the English language. The cards are arranged in alphabetical order of the first letter of the word.

The collection is arranged in 1000 sets of 1000 cards each. Each set contains the names of the 1000 most common words in the English language, arranged in alphabetical order of the first letter of the word. The cards are arranged in alphabetical order of the first letter of the word.

The collection is arranged in 1000 sets of 1000 cards each. Each set contains the names of the 1000 most common words in the English language, arranged in alphabetical order of the first letter of the word. The cards are arranged in alphabetical order of the first letter of the word.

Very truly yours,

W. B. Ewald
 Director

The University of Chicago
 540 East 58th Street
 Chicago, Ill. 60637

1000

1000

C O P Y

HOUSE OF REPRESENTATIVES
COMMITTEE ON PUBLIC WORKS
Washington, D. C.

July 8, 1954

Mr. David E. Finley, Chairman
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

I wish to acknowledge your letter of June 23 in which you inform me of the Commission's support of H. R. 9500, a bill which I introduced to provide for the preparation of plans and specifications for a museum building for the Smithsonian Institution.

I appreciate having your views on this subject.

Very sincerely yours,
Sgd. George A. Dondero, M. C.
Chairman
Committee on Public Works

U S S R

UNITED STATES DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C.

July 2, 1954

Mr. David L. Bailey, Chairman
The Commission on the Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Bailey:

I wish to acknowledge your letter of June 22, 1954, and
inform you of the Commission's report of H. R. 9500, which
which I intended to provide for the President of the United States
specifications for a museum building in the Smithsonian
Institution.

I appreciate having your views on this subject.

Very sincerely yours,
Sgt. George A. ...
Washington
Commission on Public Works

ENCLOSURE

COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Chinese buckle, gold, inlaid with jade; Period of the Warring States, 480-222 B.C.
- 1 Chinese buckle, jade; Period of the Warring States, 480-222 B.C.
- 1 Chinese bronze wine vessel, tsun; Western Chou dynasty, 1122-771 B.C.
- 1 Japanese pottery bowl,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

17 June 1954

Signed/ David E. Finley, Chairman
For the Commission of Fine Arts.

The Bureau of the Commission, in accordance with the provisions of the Act, has the honor to acknowledge the receipt of your letter of the 1st inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,

Very truly,
Your obedient servant,

I am, Sir, very respectfully,
Your obedient servant,

Very truly,
Your obedient servant,

I am, Sir, very respectfully,
Your obedient servant,

Very truly,
Your obedient servant,

Signed David E. Fisher, Chairman

17 June 1924

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington 25, D. C.

June 24, 1954

Dear Mr. Caemmerer:

Today, as your long service with the Commission of Fine Arts comes to an end, I want you to know how greatly I appreciate all that you have done for the Commission and also the assistance which you have given to me during the years when I have been a member and Chairman of the Commission.

You have been with the Commission for 35 years, and during all this time you have been indefatigable in maintaining the high standards of public service which have obtained since the Commission was founded 44 years ago. During these years the Commission has faced many problems which you have helped to solve, and we shall greatly miss your experience and sound judgment in the tasks we shall face in the future.

You have now reached the age of retirement; and while the members of the Commission are extremely sorry to lose your services, we are happy for you to have the opportunity of carrying on with greater leisure your writing and other literary work which will, I know, be of great benefit to the city of Washington. I want to thank you on behalf of the Commission of Fine Arts for all that you have done for the Commission and for the city of Washington, and with all good wishes, I am

Sincerely yours,

David E. Finley
Chairman

Mr. H. P. Caemmerer
Secretary and Administrative Officer
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

EXHIBIT D

U.S. DEPARTMENT OF JUSTICE
WASHINGTON, D.C. 20530

Dear Sir:

Enclosed

For the past few years, the Commission has been
concerned with the problem of the aging population.
I am sure that you are aware of the fact that the
number of people aged 65 and over has increased
considerably in the past few years. This is a
result of the fact that the life expectancy
has increased and the birth rate has decreased.

The Commission has been studying this problem
for some time and has been holding many public
hearings on the subject. We have heard from
many people who are concerned about the future
of the aging population. We have heard from
people who are worried about the cost of
social security and Medicare. We have heard
from people who are worried about the need for
long-term care facilities. We have heard from
people who are worried about the need for
research on aging.

As a result of these hearings, the Commission
has decided to hold a series of public hearings
on the subject of the aging population. These
hearings will be held in various parts of the
country. We will be interested in hearing from
people who are concerned about the future of
the aging population. We will be interested in
hearing from people who are worried about the
cost of social security and Medicare. We will
be interested in hearing from people who are
worried about the need for long-term care
facilities. We will be interested in hearing
from people who are worried about the need for
research on aging.

Sincerely,
[Signature]

Very truly yours,
[Signature]

U.S. DEPARTMENT OF JUSTICE
WASHINGTON, D.C. 20530